



PRODUCTION HUB



ACADEMY *of* ART UNIVERSITY®

FOUNDED IN SAN FRANCISCO 1929 BY ARTISTS FOR ARTISTS

PRODUCTION HUB IS A COLLABORATIVE PRODUCTION CLASS THAT WORKS WITH REAL WORLD CLIENTS, TO CREATE AND PRODUCE HIGH-END CONTENT.

AMONG PRODUCTION HUB'S CLIENTS ARE:

- * NATIONAL WEATHER SERVICES
- * US COAST GUARD
- * SAN FRANCISCO FIRE DEPARTMENT
- * ALAMEDA COUNTY PARAMEDICS
- * INDEPENDENT LIVING RESOURCES CENTER
- * NATIONAL PARKS SERVICES
- * NORMAN ROCKWELL MUSEUM



THE CLASS IS COMPOSED OF STUDENT PRODUCERS AND STUDENT DIRECTORS, EACH PRODUCER/DIRECTOR TEAM CREATES 2 PROJECTS IN THE SEMESTER, UNDER THE SUPERVISION OF JANICE ENGEL, AN AWARD WINNING DOCUMENTARY AND TELEVISION PRODUCER/DIRECTOR AND PAULA LIMA, AN EXPERIENCED LINE PRODUCER AND FIRST AD.

EACH PROJECT GOES THROUGH 4 STAGES:

- 1) CONCEPTUALIZATION
- 2) PRE-PRODUCTION
- 3) PRODUCTION
- 4) POST PRODUCTION





1) CONCEPTUALIZATION

DURING THIS STAGE, CLIENTS EXPLAIN THEIR MEDIA NEEDS, WHICH VARY FROM A RANGE OF PSAs, COMMERCIALS, DOCUMENTARIES, BRANDED CONTENT, FASHION VIDEOS AND A SENSE OF THE MESSAGE THEY WOULD LIKE TO DELIVER.

STUDENTS TEAM UP TO CREATE TREATMENTS BASED ON THE CLIENT'S NEEDS. TREATMENTS OFTEN INCLUDE VISUAL REFERENCES, SCRIPTS AND VIDEO LINKS.

"See the person"

Proposal by Aedan McHugh

The video opens with a shot of a warehouse/workspace that is empty, save for a drafting table and a chair. Chris Downey, the blind architect who designed the ILRC's headquarters walks into frame, towards the table and sits down while the camera tracks in towards him. A voiceover begins:
"We know that you don't need to have sight..."

He takes a braille blueprint and a blank piece of paper out of his bag and sets them on the table. The audience cannot see the blueprint yet. The camera wraps around to Chris' front, revealing him designing and his blindness. The voiceover continues:
"...to have a vision,"

The frame cuts to a gray gradient and the ILRC logo fades onto the screen.



SFFD PITCH

JOSHUA RODRIGUEZ

STORY

The documentary delves into the story of my father, Raymond Rodriguez, and his near-fatal heart attack. The interview consists of Raymond detailing the experience of the heart attack, and the fast response time and overall effectiveness of the firefighters who saved his life.

Visuals/Aesthetics- Interview (After firefighters arrive)



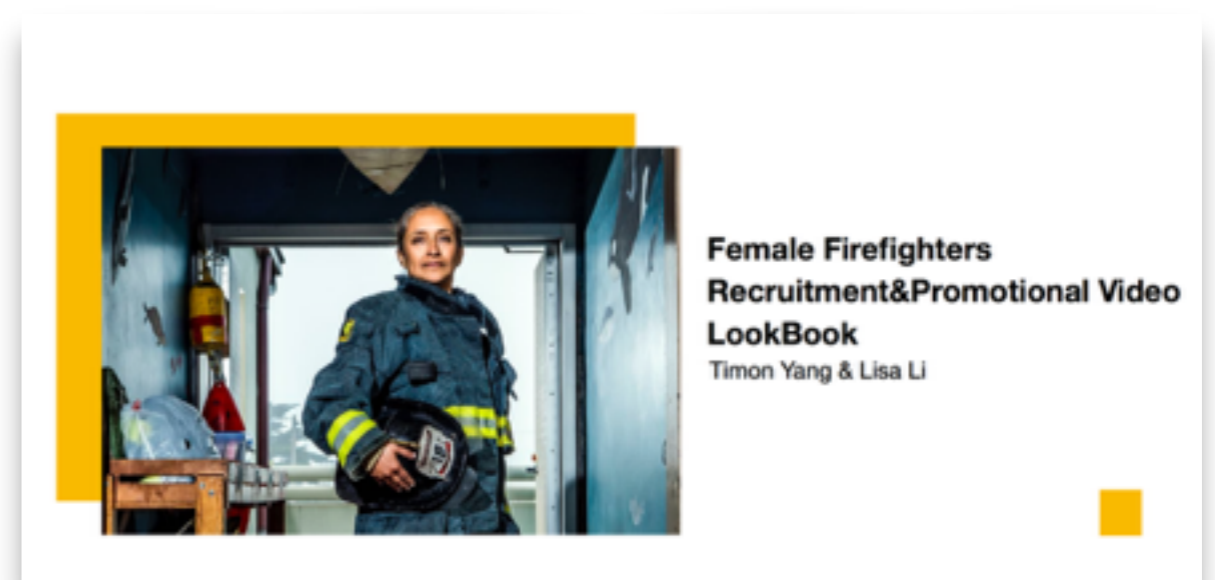
- Brighter
- More saturated
- subject looking in/very near the lens

Visuals/Aesthetics- Recreation



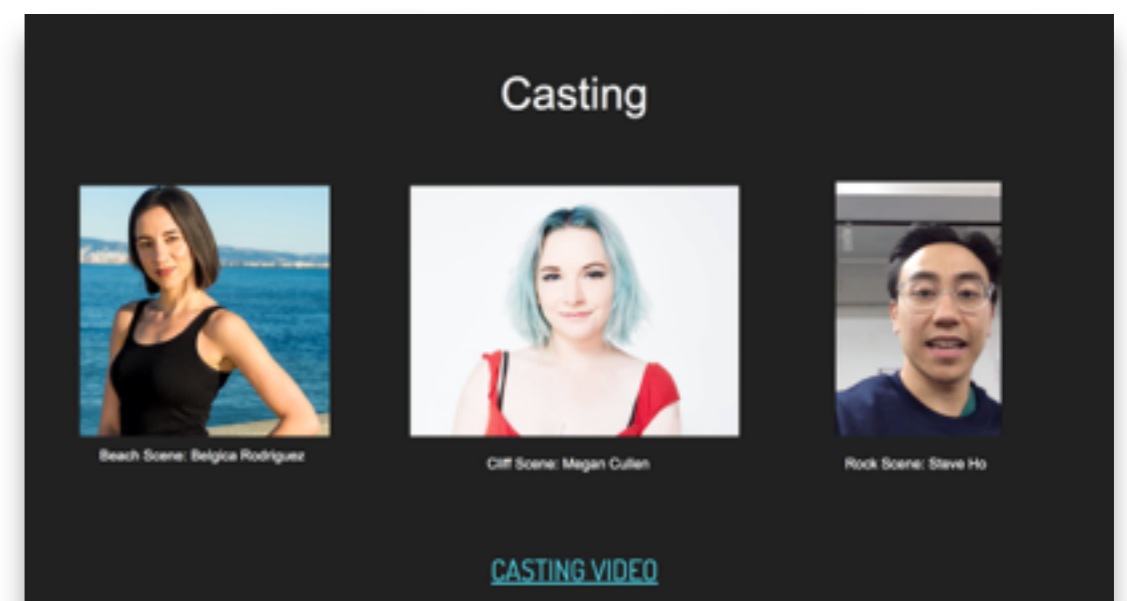
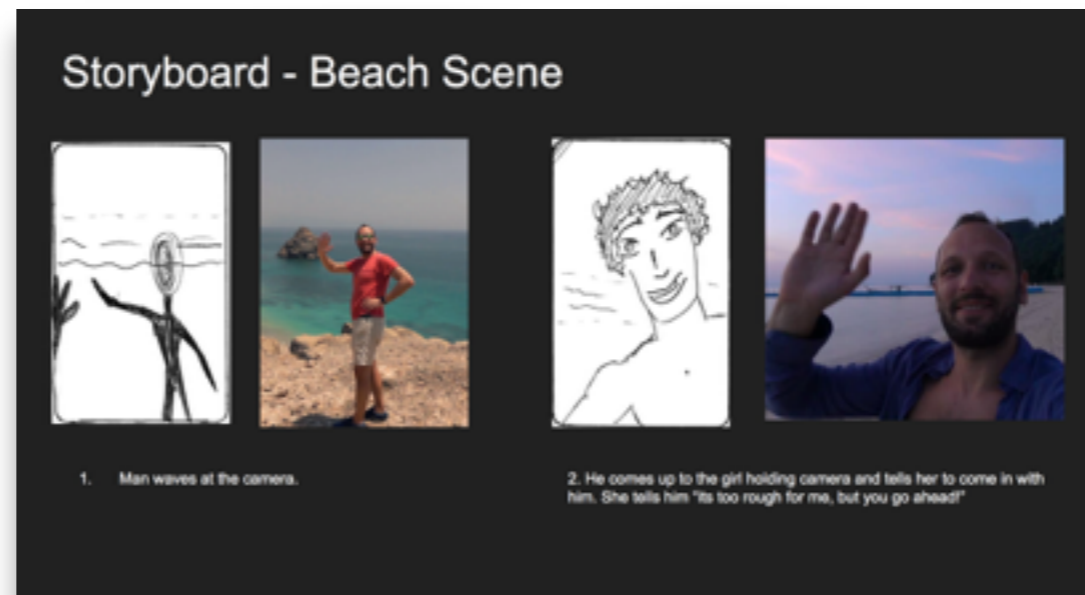
- Aggressive desaturation
- Handheld
- Implement some slow-motion shots

A CLIENT MAY RECEIVE NUMEROUS PROPOSALS TO CHOOSE FROM. SOME CLIENTS HAVE BEEN THE BENEFICIARY OF SEVERAL DIFFERENT FINISHED PROJECTS. ONCE THE CLIENT APPROVES THE TREATMENT, PRE-PRODUCTION BEGINS.



2) PRE-PRODUCTION

DURING PRE-PRODUCTION, STUDENTS WORK CLOSELY WITH CLIENTS, TO ENSURE LOCATIONS, CASTING, WARDROBE REFERENCES, PRODUCTION DESIGN ARE ALL IN ACCORDANCE WITH THE CLIENT'S BRAND. LOCATION SCOUTS WILL BE CONDUCTED, STORYBOARDS WILL BE CREATED AND, DEPENDING ON THE COMPLEXITY OF THE PROJECT. A FINAL PRE-PRODUCTION MEETING MAY BE NECESSARY.



3) PRODUCTION

PRODUCTION IS WHEN THE PROJECT IS FILMED, WHICH COULD TAKE FROM A FEW HOURS TO MULTIPLE DAYS. DEPENDING ON THE REQUIREMENTS OF THE SPECIFIC PROJECT, CLIENTS MAY OR MAY NOT PARTICIPATE IN PRODUCTION.



4) POST-PRODUCTION

DURING POST PRODUCTION, THE PROJECTS ARE EDITED, CLIENTS ARE INVITED TO GIVE NOTES ON THE EDIT. ONCE THE PROJECTS ARE APPROVED, FINAL COLOR AND SOUND ADJUSTMENTS ARE PUT INTO PLACE, AND THE FINAL PROJECT IS DELIVERED.

HERE ARE LINKS TO SOME OF THE PROJECTS WE HAVE DONE IN PAST:

* ILRC-SF

* ALAMEDA PARAMEDICS

* SAN FRANCISCO FIRE DEPARTMENT



FORM MORE INFORMATION, PLEASE CONTACT THE PRODUCTION HUB TEAM AT:
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